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No. 6
The Temples at Palampet

BY

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THE TEMPLES AT PALAMPET.

PALAMPET is a small village in the Mulag Taluqa of the Warangal District, forty miles north-west of Hanamkonda. The road as far as Mulag is tolerable in dry weather, but beyond that it consists of a cart track which is often lost in morasses and thick jungle abounding in wild beasts. The natural scenery on the way is extremely picturesque, and just near the village there is a ring of hills clad with luxuriant foliage, which enfold a lake of transparent water about eight square miles in extent. The northern side of the lake is enclosed by a colossal *band*, a monument of the great Kakatiya kings whose engineering skill in irrigation works is yet to be recognised. Warangal, the metropolis of this dynasty, abounds in magnificent tanks, and the titanic dykes and sluice-gates of Pakhal, Lakhnaram and Ramappa lakes are object lessons even to the modern engineer. **Situation.**

The village at present has a small population, which mainly consists of Kalals (*Sendhi*-sellers), and the visitor has to depend on the neighbouring villages for supplies of eatables, only the barest necessities being even then available. On account of the luxuriance of vegetation and the abundance of water, malaria is rampant in the country and has sapped every sign of vitality from the inhabitants of the village, who represent an emaciated and ungraceful type of humanity. **Climate.**

The temples at Palampet constitute, perhaps, the brightest stars in the galaxy of mediæval Deccan temples. They have remained in obscurity owing to their unfavourable situation, being far off the beaten track. Mr. H. Cousens in his *Lists of the Antiquarian Remains of His Highness' Dominions* has noticed them, but his description, compressed into about twenty lines, is meagre to a degree, and one wonders how so distinguished an archæologist, after seeing these magnificent monuments, could have refrained from describing them in greater detail. **Cause of obscurity.**

The main temple of the group is enclosed by a low but massive wall, 9 feet in height and 6½ feet in thickness, running 272 feet East to West and 259 feet North to South. The construction of the wall deserves special notice. It is faced on both sides with huge blocks of well-chiselled masonry, some of **Main temple.**

which measure 21′×3½′×1½′, and fit each other so closely that no mortar has been used. The top of the wall is covered by similar slabs, which are about 9 feet broad and project a foot on each side of the wall, thus making a sort of coping for protection against rain water. Even so, the core of the wall, which was originally of mere earth, has been washed away in many places by the percolation of water during several centuries, and the heavy facing stones, losing their support from behind, have tumbled down like a house of cards.

Enclosure wall.

The enclosure has two low entrances, one towards the East and the other to the West. Both were adorned originally with fine sculptures consisting of *Dvārapālas* and figures of gods, which are still intact on the eastern gate, but are missing from the western entrance. The top slabs of the eastern gate have fallen down and have blocked the entrance so completely as to make access to the temple impossible through it. Advancing from the eastern entrance, the visitor first notices the remains of a ruined *maṇḍapa* standing on a high stylobate, the sides of which are adorned with carved panels bearing floral designs and figures of elephants and of musicians (*gandharvas*) in successive rows (Pl. XXXIII *b*). The roof and the pillars of the *maṇḍapa* have fallen down, but the pavement on which the columns were fixed is intact and is square in plan. This was the Nandi Pavilion, and the huge image of the sacred *Basvāṇṇā* (Bull), which now is placed in the eastern portico of the temple, was worshipped by the votaries here.

Nandi pavilion.

Decoration of plinth and walls.

In front of the Nandi Pavilion stands the main temple which is of a cruciform plan (Pl. XXX), on a platform 6′ 4″ high. The plinth of the platform instead of being plain has been divided into foliating surfaces which give a very pleasing effect to the general appearance of the monument (Pl. XXVII *a*). The platform affords a space ten feet wide all round the temple, forming a sort of promenade for the devout pilgrims whence they can gaze on the long panels of figures which adorn the exterior of the building (Pl. XXVIII *a*). These carvings are of a very heterogeneous character, and consist of gods, goddesses, warriors, acrobats, musicians and dancing girls, in different poses; and of pairs of figures in indecent attitudes.

Figure-brackets, their artistic merits.

The temple has porticoes towards the East, North and South, the western side being occupied by the cella—the holy of holies. On either side of the doors of the porticoes under the eaves are female figures arranged in pairs in the form of brackets (Pl. XXXII). Two of these statues are now placed below the steps of the platform towards the East (Pl. XXVIII *a*), and it is reported that they were removed from the building by one of the District Officers who wished to carry them home to decorate his house. Government, however, got information in time and stopped this act of vandalism. The statues are of almost life-size, worked in highly polished black basalt, and although they are cut with great precision and accuracy, the general effect is not very pleasing to the eye. The fingers with long nails are exceptionally good,[1] the poses of the body are also in some cases graceful; but the contour and the expression of the

[1] The toes of a mutilated female figure have been carved with wonderful Skill.

faces are less successful and, in my judgment, represent very poor art. The floral designs and figures of animals, on the other hand, are exceedingly fine, and one is tempted to think that the artists would not have failed so conspicuously in their delineation of human figures, had their work not been dominated by religious conventions.

A striking peculiarity of this building is the figure-brackets, which spring from the shoulders of the outer pillars of the temple and nominally support the ponderous *chhajja* slabs. They are mere ornaments, having no architectural purpose, and represent the intermediate stage between their earlier anologues at Sāñchī and the later examples at Vijayanagar. Twelve of them consist of female figures, the artistic merits of which have been noticed above, and the rest are representations of *viḡalis* (fabulous tigers) supported on pedestals of elephant-heads, which are carved with considerable skill. The heavy slabs of the *chhajjas* are also richly carved from inside with floral designs once painted in diverse colours—the old colouring being still visible here and there on the cornice.

Carvings of chhajjas.

Outward decoration of the sanctuary.

The walls of the sanctuary are decorated outwardly with pilasters crowned with *śikharas* of the so called Indo-Aryan and Dravidian types, disposed alternately; and in the middle on each side is a miniature spire, a copy of the big spire on the top of the sanctuary (Pl. XXIX *b*). The construction of the main *śikhara* is what Fergusson calls, "a compromise between the styles of North and South India," *i.e.*, the tiers of pillars rising vertically give the structure an 'Indo-Aryan' appearance, while the railings and the bold cornices have horizontal courses characteristic of the Dravidian style. The spire is built of light spongy bricks, and the use of stone seems to have been avoided purposely in order to reduce the weight over the building.

Plan of the temple.

To enter the temple from any of the three porches the visitor has to ascend several steps, as the floor of the building is 5 feet higher than the platform on which it stands (Pl. XXVII *a*). The arrangement of the interior can best be understood by the help of the accompanying plan (Pl. XXX). The *mahāmaṇḍapa* (hall) measures 41 feet each way and has a square apartment (18′×18′) enclosed by four exquisitely carved pillars in the middle—the place for musicians and singers to recite the holy hymns. A platform about 3½ feet high runs round the hall, and on it have been built eight small cells for the images of the presiding deities. The ante-chamber measures 15′ 8″×14′ 10″. The sanctuary is entered by another richly carved doorway and encloses a space 15′ 8″ square, at the centre of which stands the mystical *liṅga*, the emblem of cosmic energy, on a high pedestal of black basalt (Pl. XXXI *b*).

Inside the temple is a magnificent display of sculptures depicting scenes from the early myths, the *Ramayana*, the *Puranas*, and the later Hindu texts. The arrangement of the columns has divided the ceiling into several compartments, each of which is superbly carved, the decorations consisting of a variety of floral and geometrical patterns, from the full blown lotus to the most intricate honeycomb scroll. The ornamentation of the four central columns of the hall and the architraves above them is extremely rich and subtle (Pl. XXXI *a*), and the

Hall decorations.

remark of Col. Meadows Taylor about the Gadak temple, that "No chased work in gold or silver could possibly be finer," has appropriate application here.

Character of sculptures.

The general spirit of the sculptures in the temple is, however, somewhat wanton and sensual. The idyllic scene of Kṛishṇa surrounded by a troop of amorous girls (*Gōpīs*), whom the mischievous God deprived of their garments while they were bathing in a tank, has been specially selected by the artist and is represented on every prominent place, even on the jambs of the door of the ante-chamber. Again, the same God in his aspect of the *Muralī-Dhara* playing on his magical flute is represented in several places. The figurines instead of exhibiting calm or repose, bear an expression of revelry and voluptuous joy, even the Gaṇeśa with his rotund paunch is represented dancing on an architrave of the central apartment of the hall.

Architecture of the temple.

The architecture of the building is lofty and grand. The high plinth (10 feet), the lofty pillars (15 feet), the spacious hall (41 feet × 41 feet), the ponderous beams and ceiling slabs, and the majestic *śikhara*, all bear witness to the high aspiration and breadth of vision of the builder. The temple represents the full development of the Mediæval Deccan style, which Fergusson has termed 'Chalukyan.' Mr. Havell in his enthusiastic analysis of symbolism in Indian architecture speaks of this designation as 'delusive'; but the reasons which led Fergusson to adopt the term were, first, that the style developed its distinctive features during the reign of this dynasty, and, secondly, that it flourished in the country which was once under their sway. Recently some scholars dissatisfied with the terminology of Fergusson, have adopted equally indefinite terms; to wit, the temples of this type in the Mysore State have been called 'Hoyasala,' which term if applied to their analogues in Warangal, the seat of the Kakatiya kings, is equally perplexing. If the influence of the Chalukya dynasty is not considered as the main factor in the evolution of the style, the term 'Chalukyan' might be changed for 'Dekhani' which is the only other appropriate name for the style.

Term 'Chalukyan.'

Inscriptions.

The temple has several inscriptions inside the hall, and there is another carved on a square pillar of highly polished black basalt, standing in front of a square *chhatri* to the north-east of the temple within the same enclosure. The inscription has not been published as yet,[1] but its contents have been noted by E. Hultzsch, according to whom it records the fact that a dependant of the Kakatiya king Gaṇapati, named Rudra Chamūpati of Recherla, put to flight king Nāgati and founded the temple of Rudreśvara at the city of Orugallu to which he gave the village of Nekkoṇḍa. In Saka 1135, the *Śrīmukha* year, he further gave to Rudreśvara the two villages Uparllapalli and Borllapalli. The last two places were important centres of religious worship in Kakatiya days, and there still exists a beautiful temple at Uparllapalli, a photograph of which is appended to this paper (Pl. XXIX *a*). There are inscriptions at both Uparllapalli and Borllapalli, and as they have not been fully deciphered

[1] Since this was written the inscription has been published by the Archæological Department, H. E. H. the Nizam's Dominions. Vide *Hyderabad Archæological Series*, No. 3.

as yet, a set of their estampages has recently been forwarded to Dr. Lionel Barnett an Honorary Member of the Hyderabad Archæological Society, who has evinced great interest in the epigraphy of His Exalted Highness the Nizam's Dominions.[1] King Gaṇapati was a great patron of the fine arts, especially of literature and architecture, and the central temple at Warangal Fort is said to have been begun by him ; had it been finished it would have been the most magnificent structure in the Deccan. The genealogy of the Kakatiya kings according to the latest epigraphical research may be given thus :[2]—

1. Prōlarāja I—of the family of Durjaya, builder of the Kēsarin tank.

2. Tribhuvanamalladēva (real name Bēta or Betma).

3. Prōlarāja II.

4. Rudradēva (builder of the Hanamkonda temple).

5. Mahādēvarāja.

6. Gaṇapatidēva (builder of the Pākhal tank, Warangal Fort temple, etc.).

In the same enclosure with the main temple are three smaller shrines which on festive occasions served as adjuncts to the principal temple. They may be briefly described as follows :—

(1) *Temple towards North.* It is constructed on a terrace 3′ 6″ high and is approached by a flight of steps, on either side of which once stood effigies of elephants (Pl. XXXIII *a*). One of these effigies is lying in front of the building in a mutilated state. The temple is in a parlous condition, and the shrine-tower which was built of brick covered with stucco, has now almost disappeared. The carvings on the exterior of the building are plain, consisting of two bands of leaf patterns. The floor of the temple rises 2′ 9″ above the surrounding terrace, and the plan consists of a *maṇḍapa* (hall), 23′×24′, an ante-chamber, **Plan.** 9′ 6″×7′ 6″, and a square shrine, 9′ 6″ each way. Around the hall runs a platform on which eight small cells for images have been built. Several of these cells have fallen down, but two of them are still intact and contain images of Vishṇu and Gaṇēsha worked in black basalt. Inside the *maṇḍapa* there is also lying a Nandi dislodged from its original place. The door of the shrine is beautifully carved and the frieze represents Śiva dancing the *tāṇḍava*. The temple at present is in a filthy condition.

(2) *Temple towards South.* This temple consists of a large square hall measuring 34 feet each way, with shrines towards the East and West which were built subsequently and were never roofed over. The hall has four majestic pillars in the middle enclosing a square space (14′×14′) apparently to accommodate an orchestra for religious music. **Plan.** The ceiling has some fine carvings and the central compartment represents a full-blown lotus. The plinth of the temple is very high and on the terrace near the steps stands a pair of stone elephants giving the building an air of dignity (Pl. XXXIII *c*).

[1] The inscriptions are published now. Vide *Hyderabad Archæological Series*, No. 3.

[2] Vide *Epigraphia Indica*, Vol. XII, p. 189.

(3) *Hall towards South-West.* The building is styled a *Dharmaśālā* now-a-days, but it is a small room and could have hardly served the purpose of a guest-house for such a big temple. Like the other buildings in the enclosure, it was probably utilised for minor ceremonies on the occasions of big festivals.

Stone used in the emples.

The stone used in the temples of Palampet is sandstone of a pinkish hue, a little lighter in colour than the red sandstone of Agra, but of the same texture and grain. It has lent itself well to fine carving and has stood the test of time for the last seven centuries with little sign of deterioration. In the decorations of the central temple, however, black basalt (hornblende) which is a much harder stone has been lavishly used. The way in which it has been wrought and polished is a standing marvel to the people, who find no difficulty in accepting the legends which tell of the miraculous creation of these temples.

At Palampet, besides the great temple and its adjuncts, there are four other temples in the vicinity, each a gem of this style. They are described below in the order of their distances from the Great Temple.

Plan.

(1) *Temple No. 1.* Is situated at a distance of about 1½ furlongs to the South-West of the Great Temple, which it resembles in point of structural and decorative features. It consists of a *maṇḍapa* (20′ square) and shrines with ante-chambers (6′ 9″ square) towards the North, South and West. The hall is enclosed by a screen of fret-work, and the carvings, both inside the building and outside, are exquisite. The jambs, lintels and friezes of the three shrine-doorways are richly adorned with sculptures of no mean order, and the side-screens are wonderfully delicate. The outer surface of the building is surrounded by bands of figures in high relief; which, on the eastern face beginning from the base, represent (1) figures of goddesses arranged in niches, (2) floral designs, (3) Puranic scenes, (4) leaf patterns, (5) screens of jali-work; and on the western face (1) floral designs, (2) images of goddesses sitting in niches surmounted with *śikharas* of various forms, (3) leaf patterns, (4) *viyalis*, (5) geese, (6) jali-screens. The *chhajjas* of the building are bold and richly carved. The temple was entered from the eastern side only, and a small yet beautiful porch is built in that direction. The sacred bull (Nandi) has been dislodged from its original position and is lying in the hall, where a loose figure of Mahiśāsuramardinī is also lying. The temple was dedicated to Śiva worship, and all the three shrines originally held *liṅgas*, but these are now to be seen only in the southern shrine.

Carvings.

The temple is buried in thick jungle, and a spreading banyan tree has taken it completely within its embrace (XXXIII *d*).

Plan.

Temple No. 2. The path to this temple leads through a range of lofty trees interpersed with thick groves of palmyrah, the distance north-west of the Great Temple being 2½ furlongs. The plan of the building consists of an open pillared hall (23′ 6″×24′ 6″), an ante-chamber (9′ 3″ square), and a square shrine (9′ 3″ each way). There is also a detached *chhatri* (10′ 9″ square) in front of the temple, probably the pavilion for the sacred *Basvāṇṇā*. The temple is in a crumbling state. The floor and plinth are incrusted with layers of

silt, and the whole appears to have been left for several centuries to snakes and bats, its only occupants. The carvings are comparatively plain, but quite artistic and appropriate to the architectural dignity of the building. The sculptures of the doorway of the shrine have not been finished, and in other respects it seems as if the building was never completed.

Temple No. 3. It is situated at a distance of 4½ furlongs South-West from the Great Temple, at the western limit of the gigantic *band* which encloses the beautiful Ramappa lake towards the North. The situation of the temple **Plan.** must originally have been extremely picturesque; but now the view is considerably marred by jungle growth. The temple has two detached shrines in front of it which are beautifully carved and adorned with figures of *dvārapālas*. They have ante-chambers in front of them, which are also decorated with fine cornices and screens. The main temple had a portico in front (towards the East); but it has fallen down and buried the Nandi which was placed under it. The plan of the building consists of a hall—25′ 6″ square, and three shrines with ante-chambers on the three sides—North, South and West. The carvings in this temple are exceptionally fine, and the scene represented on a panel at the door of the western shrine in which a sylvan deity standing in front is shown **Sculptures.** removing a thorn from the sole of her foot is extremely interesting (Pl. XXVIII *c*), the figure of the deity being full of life and expression. The temple has various niches in which are images of Vishṇu, Lakshmī, Gaṇeśa and the Mahiśāsura-mardinī Durgā. There is also a loose frieze representing the nine female celestials. The temple is in a fair state of preservation; but the wild trees have begun to twine their roots about the stone masonry of the roof, a circumstance which is ominous for its future, if action is not soon taken to destroy the trees.

Temple No. 4. This temple is situated at the eastern extremity of the *band* and is equidistant with temple No. 3 from the Great Temple. It stands on a high stylobate (8 feet) which is adorned with carvings of floral designs and animal figures. The plan of the temple consists of a hall (25′ 9″×23′ 9″) **Plan.** with projecting porches towards the North, South and West, and a shrine (10′ 3″×9′ 8″) at the eastern end (Pl. XXVII *b*). The pedestals of the four central pillars of the hall are elegantly carved, and represent figures of musicians and dancing girls in different poses. These sculptures are quite spirited and their **Sculptures.** general treatment is both graceful and pleasing. The panels at the jambs of the doorway of the shrine are also decorated with similar figures. The frieze over the lintel is adorned with carvings of minature *śikharas*, and the side screens are of jali-work. The ceiling is divided into several compartments which bear floral pateræ.

The temple has been repaired recently by the Irrigation Department of His Exalted Highness the Nizam's Government, who used it as a rest-house while working on the western portion of the *band*. The repairs seem to have been executed from a purely utilitarian point of view, and can hardly be called artistic, though they have saved the buildings from entire collapse.

Translation of inscription in the Great Temple, recording grant of Rēcherla Rudra in A. D. 1213.

(BY DR. L. D. BARNETT, LITT. D.)

(Line 1). Obeisance to the blessed Rudrēśvara!

(Verse 1). May that Gaṇādhīśa protect you on whose cheek, besprinkled with rutting ichor, the line of bees appears distinctly like a streak of musk.

(Verse 2). May the goddess Śāradā, giver of boons, whose lotus-feet are adored by the troops of gods and demons, ever grant you joy.

(Verse 3). May that god Śiva, whose diadem is the moon, at whose pair of lotus-feet the mass of quivering rays from the sapphires in the crest of obeisant lords of the gods assumes the semblance of gadding bees, be for your prosperity.

(Verse 4). May that lord Śrīpati, in sport *(assuming the form of)* a Boar,[1] be for your happiness—he whose body, covered with all the waters of the ocean like drops of sweat and holding the earth fixed on the tip of his tusk, appears like the sky *(studded)* with many stars and having a cloud standing at the point of the crescent moon.

(Verse 5). Victorious is the puissant blessed king Gaṇapati, in whose spirit dwells Īśa without abandoning his *achala-sthiti* (dwelling on the mountains, *or* immovable condition).

(Verse 6). When he takes the field, the thick dust arising from the ground split open by the hoofs of his squadrons of horses, and advancing in front *(of him)* because of the wind moving forward in a favourable direction, appears like the Earth herself, who, constantly protected by that master of all policy, is furiously marching in the van in order to slay the monarchs his foes for his pleasure.

(Verse 7). The people going about in the courts of his palaces have their limbs well cooled even in the season of intense heat by being bathed with drops of water streaming forth from the tips of the trunks of elephants ridden by kings who have come to do service to him.

(Verse 8). The sacrificial Fire, delighted at obtaining most abundant oblations in the many sacrifices undertaken by the congregations of great Brāhmaṇs pleased by the magnificence displayed in the endless largesses bestowed by him, *(but also)* suffering much toil in carrying to the company of the gods the series of oblations, assuredly feels always joy mingled with pain.

(Verse 9). I will tell of the famous and most noble lineage of the hero devoted to him, the blest General Rudra, the lord of Rēcherla.

(Verse 10). There was a general named the blest Brahma, possessing many virtues, who protected the earth by the rampart of his majesty.

(Verse 11). As soon as his musical instruments had pealed forth he swiftly flung open the doors of the city of Kāñchi like a curtain,[2] and promptly brought about there the marriage of the Kākati monarch with the Fortune of heroes.

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[1] The boar was the crest of the Kākatīyas.

[2] *Cf.* below, verse 20, and *Daśa-kumāra-charita*, Wilson's ed., p. 4, l. 11. At weddings a curtain or screen is placed between the bridegroom and the bride, and is removed when the astrologer declares the moment to be auspicious.

(Verse 12). In his family was born the General named Kāṭaya, conqueror of foes, enjoying brilliant fortunes, dear to good men.

(Verse 13). The passionate bee of his spirit day after day freely and plainly haunted with joy Śrīkaṇṭha's blessed lotus-feet, which are ruddily radiant from the lines of large jewels, massive and bright, that are strung on the tips of the crests of obeisant Brahman and all the other immortals.

(Verse 14). His son was the General named Kāma, brilliant in conduct, whose mind was pure in worship of the lotus-feet of the Lord of the world.

(Verse 15). When he, the commander of the blest king Prōla's army, renowned for valour, great of strength, smote in battle king Manthanya-Guṇḍa, the other hostile monarchs instantly fled away in every direction, like the other lesser elephants when the chief elephant (*of the herd*) has been laid low by a lion.

(Verse 16). Of him was born a son, the General Kāṭaya, truthful of speech and adorned with unswerving valour praised by heroes.

(Verse 17). He was an ocean (*producing*) a multitude of the gems of virtues, a unique kinsman to the good, a celestial tree in largesse, a destroyer of hostile factions, possessing renowned flawless intelligence, attaining the accomplishment of his desires, having the lauded form of Paśupati, enjoying famous and endless glory.

(Verse 18). From him was born the blest General Rudra, conqueror of foes, as from the great mountain Rōhaṇa[1] (*is produced*) the brilliant beryl.

(Verse 19). The Lotus-dweller (Brahman) created firmness in Mēru, which is without tenderness, beauty in the Mind-born (Kāma), who is a rebel against Īśa, profundity in (*the ocean, which is*) the source of *visha* (poison, *or* water), mobility in the thunderbolt, which is gross, and bounty in the celestial tree, which is beyond the reach of the needy ; being dissatisfied with these,[2] he created him, Kāmāmbikā's son, who is a mine of virtues untouched by faults.

(Verse 20). The heat of the majesty of this (*Rudra*), who is a sun (*scattering*) the darkness consisting of valiant hostile kings,—wonderful to relate!—certainly causes the multitude of (*white*) lotuses which are the bright faces of his foemen's mistresses to fade, yet plainly brings into flower the grove of (*blue*) lotuses which are the eyes of celestial damsels whose hearts are possessed with joy at obtaining their lovers.

(Verse 21). When the blest king Rudra, who was a thunderbolt upon the mountains that are hostile monarchs, and who drew to himself the hand of the bright Earth destined to be enjoyed by the Kākati Lord, had gone to heaven, the hostile princes whom he, renowned for valour, had conquered on the fields of battle sprang up together hastily in panic.[3]

(Verse 22). He forsooth cut off the head of a haughty feudatory, and set it up for public view, stuck on the top of a lofty flag-staff, in his lord's city,

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[1] Mount Rohuna in Ceylon.

[2] Because each of these merits was attended by a failing.

[3] The first Rudra mentioned in this verse is apparently the Kākatiya king Rudradēva; the second is the general Rēcherla Rudra.

that field for the harvest of universal prosperity, (*as a scarecrow*) to frighten the flocks of the wild beasts that are hostile monarchs.

(Verse 23). Threatened by the pennons on the top of his army's flag-staffs, king Nāgati speedily took to flight.

(Verse 24). Rēcherla Rudra, a hero loyal to his lord, right resolute of mind, when the Fortune of the Kākati Monarch through error had set her foot among many sharp thorns and for the moment the triple lore was disturbed, himself by the might of his arm forcibly crushed and removed those (*thorns*), and very firmly established that (*Fortune*) in security.

(Verse 25). [Owing to the damaged state of the stone this verse is only partially intelligible; it refers to Rudra's military exploits].

(Verse 26). His sharp arrows on the battlefields, though piercing...... monarchs, to whose bodies no blood clings, shine with averted faces, owing forsooth to their intense shame because (*they think*): "We have in vain inflicted wounds upon these men, who at the mere sight of us have instantly gone to heaven."[1]

(Verse 27). The crowd of parasols of enemy kings, having their poles split by him with his arrows, laid low, and covered with dust, appears on the field of battle like their halo of glory deprived of lustre.

(Verse 28). Rival kings, fleeing from dread of him, in their desire to become equal to him walk forsooth manifestly at the same moment, owing to his might of arm, over vast *kaṭakas* (slopes, *or* camps) of *bhūmibhṛits* (mountains, *or* monarchs), which are thickly set with broad śālas (*sāl* trees, *or* ramparts), inaccessible to others, thronged with bands of most noisy *nāgas* (barbarians, *or* elephants), and which have flocks of *vājis* (birds, *or* horses) grazing over them.[2]

(Verse 29). His arrows, golden-tailed and keen of point, obedient to his unswerving valour, instantly in battle pierce the crowd of enemy monarchs and enter the earth, in order forsooth to say to the serpent who supports the world: "By overcoming wicked men this day we have relieved the burden of the earth."

(Verse 30). In battle the dust that arises from the ground split open by the hoofs of his squadron of harnessed coursers, and which spreads abroad over the sky, being cut off at its root by the water, consisting of the abundant rutting ichor of lordly elephants, appears like a curtain spread out for the marriage of the damsels of heaven with the valiant hostile kings slain by the blows of the sword swung in his pole-like arm.

(Verse 31). Shattering great hosts of heroic foes, the sword-blade of (*Rudra who is*) burning with majesty plainly assumes the hue of smoke; and the masses of gore arising from enemies' limbs wear the aspect of fire; and the bloodstained

[1] The meaning of this *utprēkshā* is as follows:—Rudra's arrows make clean bloodless wounds on his enemies because they are already dead from terror, and fly through their bodies and beyond them, with their points turned away from them, as if they were turning away their faces in shame at having "killed the dead" by piercing men who had already expired when they saw them coming. Compare v. 29 below. The idea is borrowed from *Raghuvaṁśa*, i. 61.

[2] Of these two sets of meanings, the first applies in each case to the condition of the rivals in exile on the mountains, the second to that of Rudra walking through the camps of his subjects.

pearls falling from the temples of foemen's elephants upon the earth have the semblance of coals.

(Verse 32). A string of pearls, though very bright, is placed upon a *randhra* (orifice of the body, *or* weakness); Śakra's elephant, though white of body, is foul with the oozing of rutting ichor; the swan, though white plainly delights in *jaḍa* (water, *or* stupidity); the moon, though stainless of lustre, is a *dōshākara* (maker of night, *or* mine of faults): thus these things are not equal to his fame, which is faultlessly bright in character.

(Verse 33). And this blest General Rudra, a man of skill, made a consecration of the god Rudrēśvara in the city of Ōrugallu.

(Verse 34). And the sage son of Kāmāmbā then granted to this Śiva, for the accomplishment of enjoyment of theatrical performances and bodily pleasure, the village named Nekkoṇḍa.

(Verse 35). By him was built a city brilliantly shooting up lofty pinnacles, in which are delightful palaces, constant fortunes of every kind.

(Verse 36). It is for ever a blest Dvāravatī, an Ayōdhyā together with Girivraja, and a blest Viśālā, and a Mathurā manifestly, and a Bhōgavatī.

(Verse 37). Here in one part (*is heard*) the sound of mighty roaring of towering lordly elephants, in another part the multitudinous clattering of the hard hoofs of squadrons of horses, in another the sportive clamour of warlike exercises carried on by troops of warriors, in another the mutual altercation of numerous libertines in gambling companies.

(Verse 38). In another part the sound of damsels' songs mingled with the tones of the lute and pipe, in another the declamation of verses accompanied by the sweetness of novel musical performances, in another the recitation of the Four Vēdas clearly rendered by congregations of Brāhmans, in another the brilliance of goodly discourses by ardent students of the sciences.

(Verse 39). As if on purpose to behold the splendour of this (*city*), the betel-creepers quickly climb up to the top of the shoulders of the areca-palms in the parks all around.

(Verse 40). He constructed a pond, which stands like an ocean that has come thither from fear of the Submarine Fire, and looks like a mirror for that city.

(Verse 41). In this (*pond*) the banks, covered with rows of waves and underlined with foam all along the water-edge, suggest a resemblance to the ocean, being like in aspect to rows of shells of quivering lustre.

(Verse 42). All the clouds certainly take up its water, not that of the ocean, for they everywhere carry sweet water.

(Verse 43). All the stainless stars in the nights, entering its exceedingly pure waters in the form of reflected images (*of themselves*), ever freely perform in sooth the austerity of water-dwelling[1] in order to be united with the full moon.

(Verse 44). At this (*pond*), which is loved by troops of birds delighted at the swinging play of the lines of gently rising, abundant, sportive, quivering

[1] A form of mortification in which the ascetic stays for a certain time in water; cf. *Kumāra-sambhava*, V, 26.

waves, the *chātaka*-birds all around in the hot season drink the pure water drops dashed up by the fishes' tails as they fall far away, imagining them to be rain.

(Verse 45). In this exceedingly brilliant city this (*Rudra*), who was a terror to rival warriors, performed a consecration of Rudrēśvara which was extolled by great Brāhmans.

(Verse 46). On the top of the temple of this (*god*) shines distinctly a golden cupola, illumining the space of the sky, always having the brilliance of a vast sun's orb standing on the lofty peak of the Eastern Mountain.

(Verse 47). In the Śaka year numbered as "earth, moon, worlds, arrows" [1135], (*the cyclic year*) Śrīmukha, in (*the month of*) Madhu, on the eighth day of the bright fortnight, a Sunday, and under the *nakshatra* Pushya, he, great of mind.

(Verse 48). Granted respectfully to Rudrēśvara together with Gauriśa Upparlapalli and Borlapalli for their enjoyment.

(Verses 49—52). (Four hortatory stanzas).

(Verses 53—54). The blest General Rudra, the sage, rejoicing granted to the god who is well established in the ever fortunate goodly town of Ātukūru, to Kāṭēśvara and Kāmēśvara and Rudrēśvara, the excellent village of Nṛaḍkuḍe for their enjoyment.

GHULAM YAZDANI.

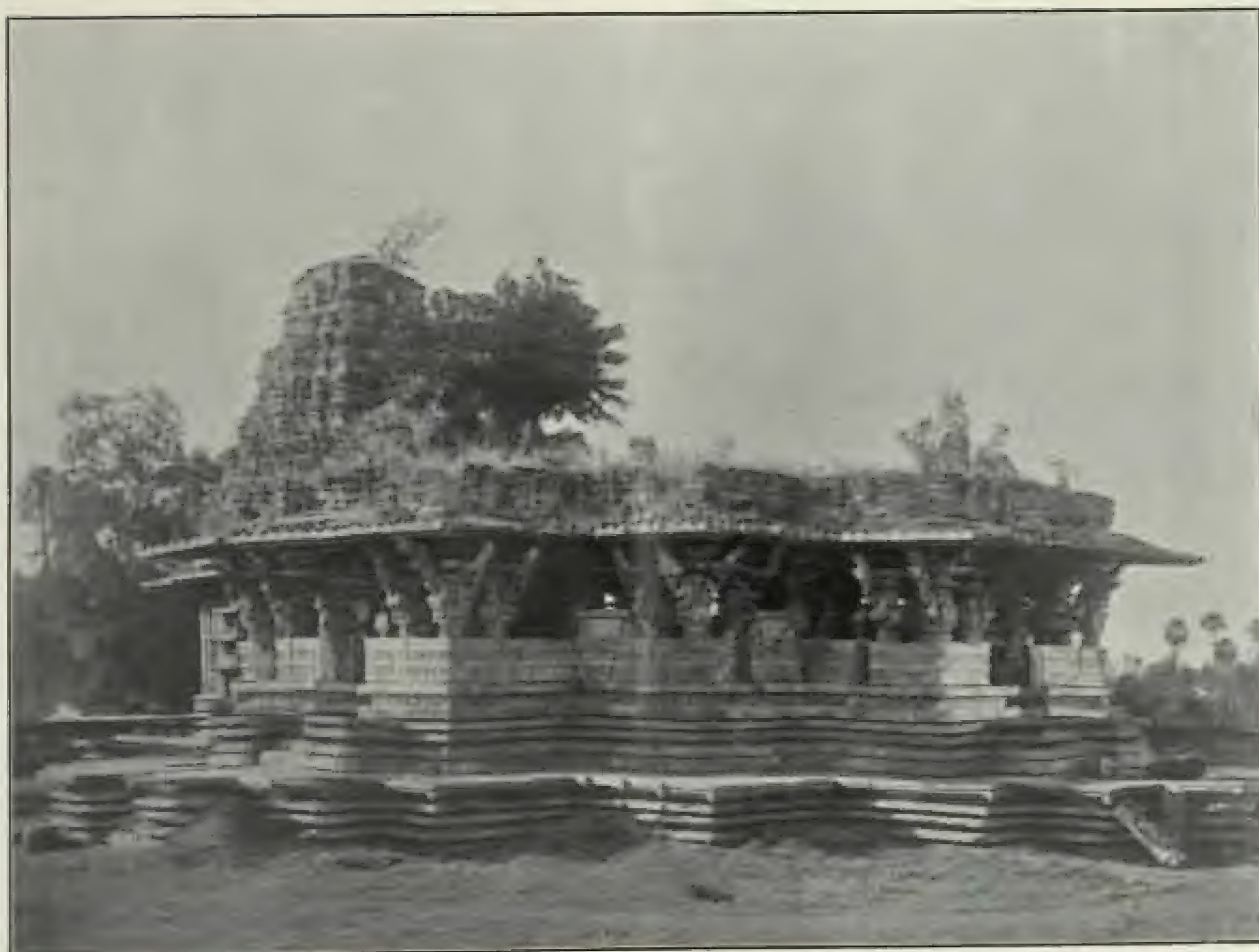
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a. GREAT TEMPLE, PALAMPET: VIEW FROM N.W.



b. INTERIOR OF TEMPLE AT THE EASTERN END OF THE RAMAPPA LAKE *BAND*, PALAMPET (WARANGAL).



a. Great Temple, Palampet: view from S.-E.



b. Jamb of Door, Great Temple, Palampet.



c. Doorway of Temple at the Western end of the Ramappa Lake *Band* Palampet.

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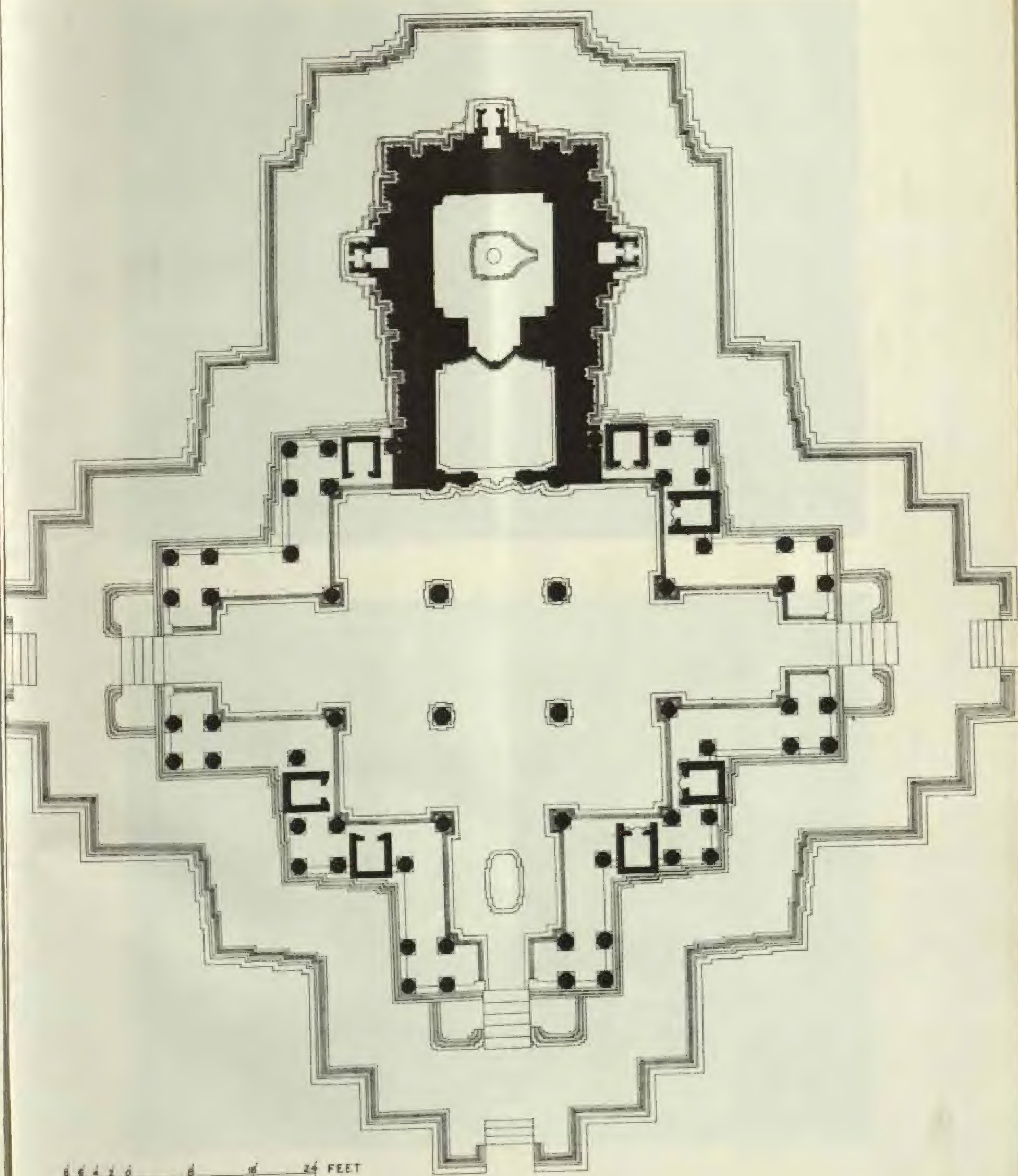
a.

INTERIOR OF THE TEMPLE AT UPARPALLE, WARANGAL DISTRICT.

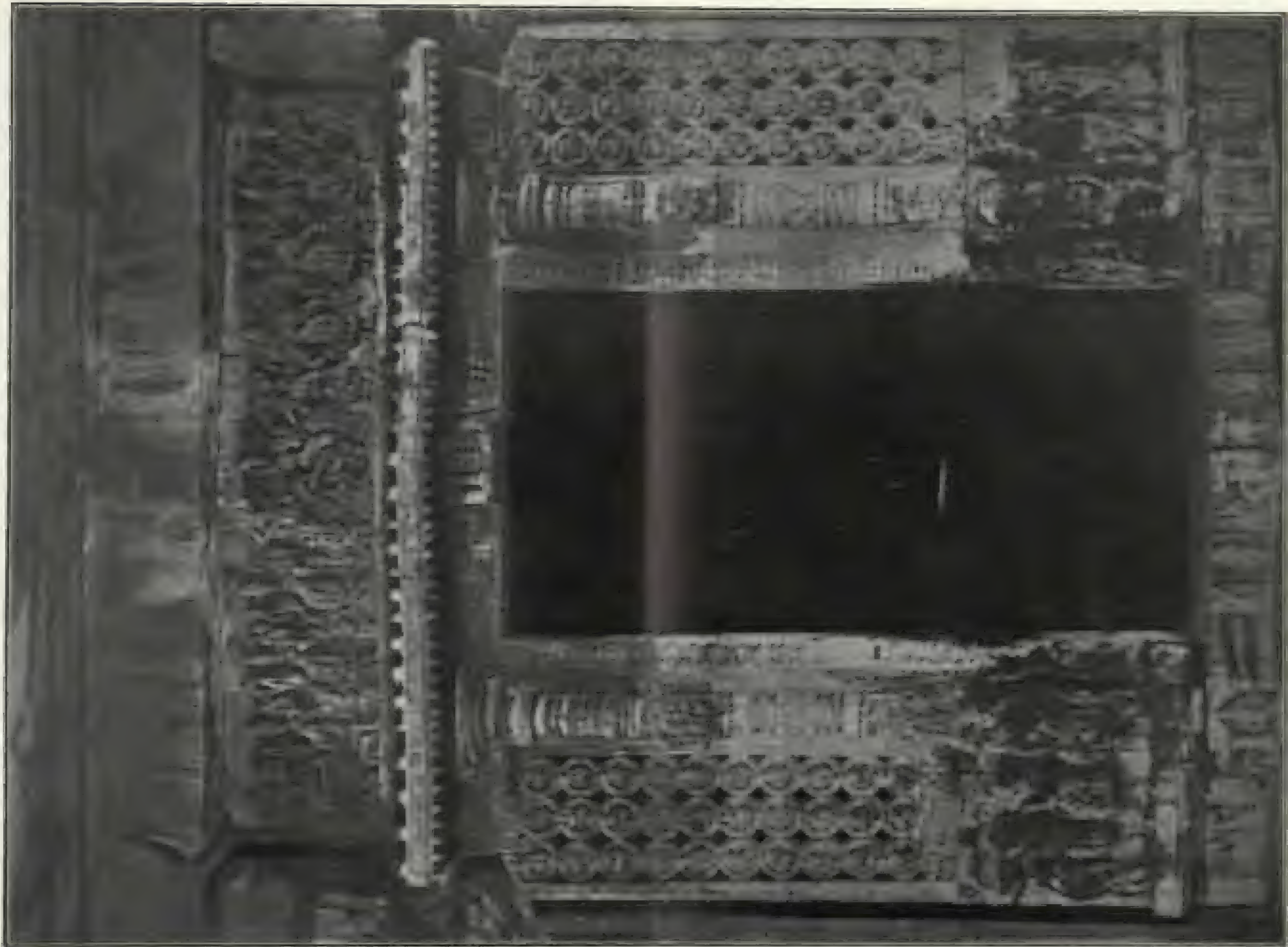


b.

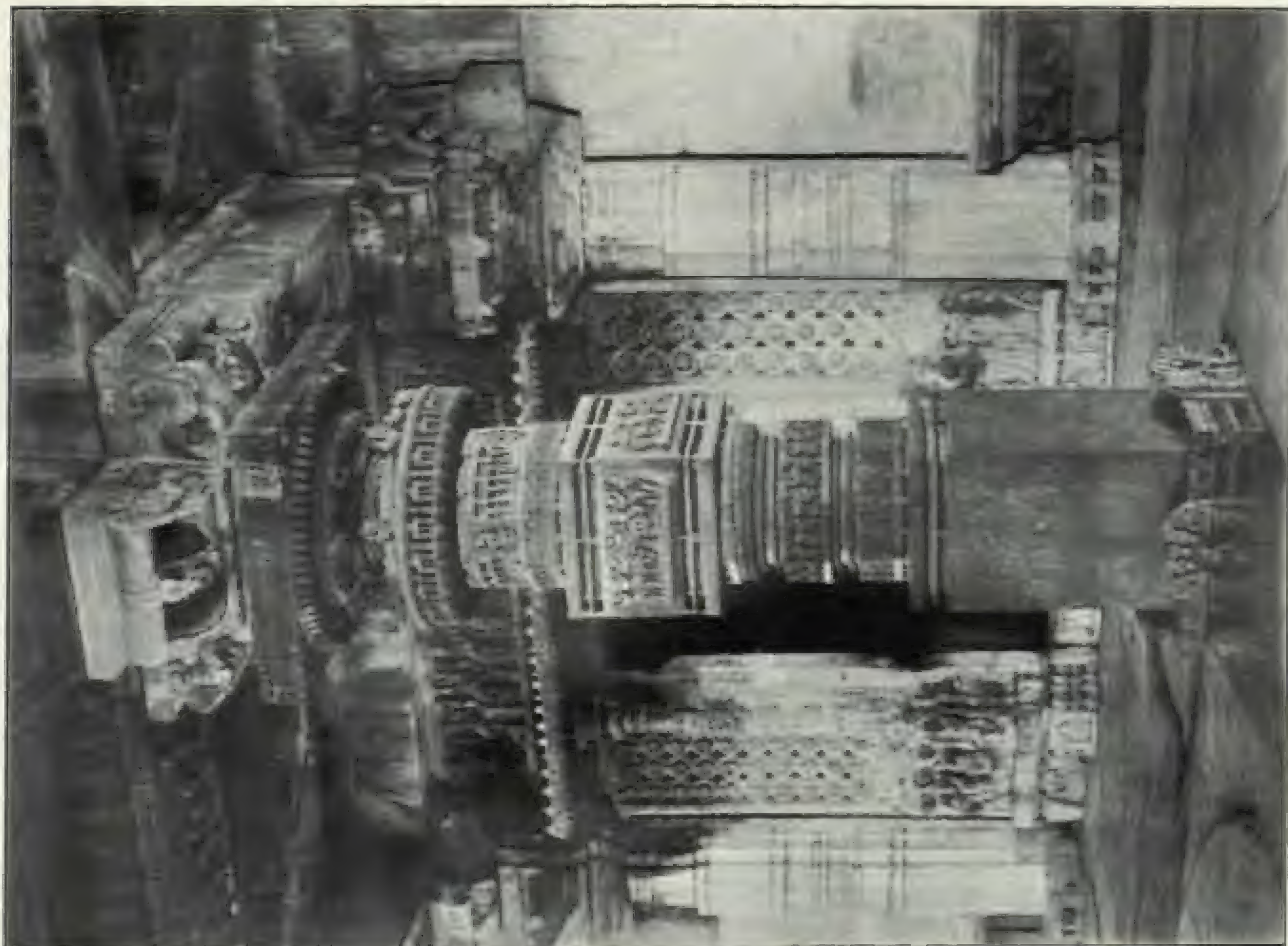
SIKHARA, GREAT TEMPLE, PALAMPET.



Plan of Great Temple, Palampet.



b
DOORWAY, GREAT TEMPLE, PALAMPET.



a
DETAIL OF PILLAR, GREAT TEMPLE, PALAMPET.



a.
FIGURE-BRACKET, GREAT TEMPLE, PALAMPET.



b.
ANOTHER.



c.
ANOTHER.



d.
ANOTHER.

THE TEMPLES AT PALAMPET.



a. RUINED TEMPLE: N.-W. OF GREAT TEMPLE, PALAMPET.



b. RUINED *NANDI* PAVILION, GREAT TEMPLE, PALAMPET.



c. RUINED TEMPLE, NORTH OF GREAT TEMPLE, PALAMPET.



d. TEMPLE, WEST OF GREAT TEMPLE, PALAMPET.

